

Refrains for moving bodies: Experience and Experiment in Affective Spaces by Derek McCormack

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Refrains for moving bodies: Experience and experiment in affective spaces. By D. McCormack. London: Duke University Press. 2013. xiv + 271 pp. \$23.95 paper. ISBN 9780822355052.

Refrains for Moving Bodies is a thought-provoking conceptual and empirical engagement with the relationship between bodies and space. Developing out of McCormack's extensive work at the interface of non-representational theory and performance arts, specifically dance, the text's primary objective is to question how "bodies and space co-produce one another through practices, gestures, movements and events" (pp.2). Situated within Geography's turn toward discourses of performance and practice, the principle intellectual thread informing the collection is a rejection of representation-oriented approaches to knowing the world, in favour of a more embodied mode of apprehension. Building on the work of a range of thinkers from William James to Félix Guattari, *Refrains* reflects the widening theoretical scope of the discipline inviting further cross-disciplinary, multi-sensual research of and about the moving body. The eight chapters work across a variety of spacetimes to examine the affective encounters between moving bodies, while questioning how they in turn generate space through the categories of rhythm, atmosphere and refrains.

Chapter one introduces McCormack's overarching argument that experience is best understood as experimented (pp. 9). Set in a Chisenhale Dance Space corridor, the chapter experiments with the experiences of frustration, tedium and claustrophobia so as to map the rhythmic movement and non-conformist encounters between ideas, interests and bodies that emerge within the choreographic process. Chapter two draws upon rhythm analysis to demonstrate how active bodies moving rhythmically have the capacity to produce space. In situating the body in relation to music and lighting, the chapter simultaneously reveals how experimentation with tone and affective intensity can generate an 'otherworldly' atmospheric space. Enlisting Roth's 5 Rhythms Project, chapter three outlines the emotional geography of rhythmic patterns of movement (e.g., staccato with discontinuity) and suggests their potentiality for a therapeutic movement meditation. From here the author analyses dance movement therapy as a spacetime for working on experience in a transformative sense. Embedded within Foucault's biopolitical vocabulary, chapter four uncovers how this experimental experience represents both a technique aimed at governing affective life, but, also, as an opportunity for a more-than-critical therapeutic style of corporeal thinking.

Chapter five and six depart from examining bodies as co-present, in favour of exploring the production of affective spacetimes in which bodies move at a distance. Through Gallic football commentary, chapter five considers the creation of a mediatised spacetime beyond the everyday life setting in which the event was performed. Through the Ok Go video, chapter six critiques the ways in which technology have produced distinctive experiences in contemporary life, notably the healthy self, and points toward technologies role in generating affective spacetimes. Finally, chapter's seven and eight turn to

methodology. Here McCormack seeks to diagram a thinking space between geography and cartography to reimagine diagramming moving bodies.

Refrains contribution can be found in its inter-disciplinary, multi-sensual approach to conducting geographical research about the interplay between bodies and space. Whilst *Refrains* successfully places the moving body as a central aspect of the research process, one detects that, at times, this is taken as a given. There is perhaps a danger here that the author under-develops the cultural markings that distinguish bodies in various spacetimes. Second, McCormack's mapping of the body in motion signifies a noteworthy step in the discipline's approach to conducting bodily-rich research. If anything, the author could contribute further by demonstrating how this might be conducted in practice. *Refrains* as experimentation nevertheless provides an enlivened approach to doing geography through movement and thus has enormous potential for the literature on bodies, performance and practice.

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